The Centre of Vision

Published by 1907 Students of

The Massachusetts

Normal Art School.

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Motto

"True wit is nature to advantage dress'd;
What oft was thought, but ne'er so well express'd;
Something, whose truth convinc'd at sight we find,
That gives us back the image of our mind.
As shades more sweetly recommend the light,
So modest plainness sets off sprightly wit;
For words may have more wit than does 'em good,
As bodies perish through excess of blood."

— Alexander Pope.

"Art has no fatherland, and all that is beautiful ought to be prized by us, no matter what clime or region has produced it." — *Weber.*

Arts and Crafts

In the days of the old masters art was not confined to the painting of pictures. Many of the old masters were craftsmen as well as painters, and articles of utility were considered worthy, and were designed and made beautiful by the artist.

As time went on and as machinery developed, the work of the craftsman deteriorated, until there came a time when the term art meant the painting of pictures only. Machinery had taken the place of the artist.

About thirty years ago it was almost impossible to buy a good piece of furniture. The carpets. wall papers, and, in fact, almost everything was ugly. In protest of this, William Morris and other craftsmen in England got together and executed work of an artistic character. That was the beginning of the arts and crafts movement, which has done so much to influence productions of all sorts.

A craftsman should, first of all, make a thorough study of design, for if a design is lacking, no matter how beautiful the workmanship, the product will not be worth the while. The spirit of the whole thing is for the craftsman to be his own designer.

The love of making the design and executing it is the secret to artistic work. It should be a pleasure for one to execute work. I think that every designer should have a knowledge of materials, and the best way to get this knowledge is for one to work with his own hands. Every material has its limitations, and one should always make a design with this in view. A design for wrought iron should not look like cast iron.

No doubt there has been a great revival in arts and crafts, but much work goes wrongly under that name. Work is done in all branches, is made by hand, and of a special design, and it is called arts and crafts work. It must be a good design and of good workmanship to rightly go under that name. By good workmanship I do not mean that it must be mechanical. A piece of metal, for example, may have a decided texture about it, and yet be good workmanship.

You constantly will come across work which is hammered carelessly for the sake of giving the so-called artistic quality. I want to say

"Let no flower of the springtime pass by us; let us crown ourselves with rosebuds before they be withered."

that good work in any branch is the result of hard work. In metal one can do a piece of repousse, but in the first piece of work one only learns what the tools are and what materials are used. You have to do many pieces in order to do good work. I know from experience that some are apt to feel that after having done a piece or so they understand the work, and wish to take up another branch. The secret is never to be satisfied, for there is always something ahead. The possibilities of different material are unlimited.

Work should be executed as directly as possible; so after having done a piece just as well as you possibly can, be satisfied to leave it, although you see its faults. It is so often the case that one's mind is far ahead of what he can himself execute. The way to learn to do good work is to begin on some simple piece, and do it as well as you can and leave it, then you want to begin at once another simple piece of work of the same sort and do it a little better. So if you work hard and try to do each piece a little better, you will get to do good work.

As you work with different materials in this way, the limitations will be better understood, and when you are making your design on paper you will make it with the process in mind. It will make it possible for you to take advantage of the opportunities which different materials offer. Your construction and design must all be considered. Utility must always be foremost in your mind, for anything that is not practical is not a good design. I think there is no article but what can be designed to be beautiful as well as useful. Laurin H. Martin.

From a Student's Note Book

As we have only four or five hours to work in here at school during each day, we should put in earnest work every minute, especially during the first part of the morning, when our minds and powers are active.

Do not come in and chat and laugh about last night's parties, but get right to business. At a school in Paris one has to begin work at eight in the morning and work until dark, only stopping for lunch, with no vacations.

The more you cultivate music, the better you can paint.

"Music is the link between spiritual and sensual life," — *Beethoven.*

Sketches are like the piping of a bird in the morning, while a finished picture is like the Symphony.

Nature plays with sound, color, and movement.

One must go back to Nature or one will become limited in ideas.

Have one color dominant, and in a large field of cold pass through a warm tone. Cold color is the sadder.

Composition is to put the thing in the frame and tell the story in an interesting way.

As you go towards the frame, the picture must fade away, as the frame is to isolate the picture.

A picture should: First, attract, or do otherwise; the thing to notice is spot. Second, it should hold one's attention. Third, stimulate thought.

There must be some sort of illumination, centre of interest, order of value, significance and charm.

Values do not come by genius, but by hard work, doing the same thing over and over again, day after day.

Look long and earnestly at Nature.

If you are strong and honest you may make a masterpiece.

Some people are stylistic, some coloristic.

It is not well to form a style and keep it to the end.

Suppress much and admit more. Some one has said that the secret of success is: uniting the outside expression and the inner meaning.

The middle value of a thing is its true color. In the shadow or light the true color is not seen. If the light is warm the light will be mixed with the true color and white and yellow, etc., while the shadows will be mixed with the true color and blue, etc., to make it cold. On the other hand, if the light is cold the light will be mixed with blue and white, and the shadows will be the real color mixed with brown and warm shades. For when the light is warm the shadow is cold, and vice versa.

You won't see a hot sky with warm or hot houses against it.

Lights on the snow are orange, and shadows greenish blue.

A penny held at arm's length covers the moon.

Florence Hosmer, '02.

Continued in February Number.

Not to be so busy as not to have any leisure.

That it is not only for our happiness, but it is for our good in every way that we mingle with others.

That we be honest in act, and speech, and thought.

That we love truth for its own sake.

Not to look for any turn of fate, but win through our own worthiness.

If we are in error, to be open to instruction.

That we get in harmony with nature.

That we get out in the country occasionally and breathe in some of the illimitable, clean, and unbreathed air.

That we make what we know helpful to those we know.

To check out any thoughts which are useless and without purpose.

That we journey outside our vocation frequently and hear some really fine music.

That a good show is instructive as well as inspiring, and that we ought to go, even if it must be on the "rush"

That a few good books have been written during the last century or two, which have neither the scent of anatomy, color theory, nor perspective, and that we ought to annex some of the good material.

That our instructors can tell us a few good things, but that it depends mostly upon ourselves how far we make the mark.

"If we like a man's dreams we call him a reformer; if we don't like his dreams we call him a crank."— W. D. Howells.

That a certain amount of the artistic temperament is a bully good thing to have, but that the extreme variety reflects itself in the commonplace.

That no great work of art was ever produced by accident, but was the result of an abundant supply of gray matter.

That art for art's sake sounds fine, but that a sandwich to-day is worth two next week.

That we won't tread on our neighbor's toes in order to make comfortable standing room for ourselves.

That if our neighbor shows a desire to peek into our paint box we shall present him with the color wanted.

That the lunch room is necessary, but no place to take an appetite.

That no man has a right to write resolutions and not live up to them.

James K. Bonnar, '07.

1907 Class Meeting

A meeting of the class of 1907 was held in the lecture hall on the afternoon of January 11. The meeting was called to order by President Stiles, and the report of the secretary read and accepted. Owing to the absence of Treasurer Perkins, the report of the class treasurer and the Freshman reception were left until the next meeting. A motion was made and carried that a committee of seven be chosen to make plans for the Faculty dance, and that this committee should submit all plans to the class before proceeding with final arrangements. The committee is as follows: Chester Thorndike, Edward Fox, Clara Currier, Louise Webb, Helen Durgin, Florence Goding, and Harley Perkins. The date set for the occasion is April 11. Two members were chosen from each of the lower classes to assist the above committeee. Junior class, S. Annette Washburn and Wilbur H. Burnham; Sophomore class, Agnes O'Brien and Harry W. Jacobs; Freshman class, Margaret Chard and A. T. Hibbard

Action was taken upon the matter of class pins, and ended in a motion to be carried in favor of having the regular school pin with the class

numerals. The election of a pin committee followed: James K. Bonnar, chairman, Clara Currier, and Helen Durgin.

The next business which came before the meeting was the election of a committee on class photographer: Helen F. Morton, chairman, Chester Thorndike, and James K. Bonnar.

A more enthusiastic meeting has never been held by the class of 1907. Every one was ready with a good suggestion, and satisfactory results were obtained. Now, why not try and have a better representation at the next meeting, which will be an important one? Reports will be heard from the treasurer, the class pin committee, the dance committee, and the photograph committee. So when you see a notice posted of a 1907 class meeting, just make an effort to be on hand, and bring a good idea for a novel dance.

Alumni Meeting

The M. N. A. S. Alumni Association held the first of a series of three meetings at the school on Saturday, January 19. Mr. Sargent, a former Normal Art student, and recently appointed supervisor of drawing and manual training in Boston, introduced the speakers, explaining what phase of the subject, "Art and Industries in the Public Schools," each speaker would talk on.

Mr. Levitt, the first speaker, discussed the subject from a manual training point of view, expressing a belief that the correlation of drawing and manual training is essential. He gave the following purposes of drawing in the public schools:—

1. To obtain an accurate observation of form.
2. To obtain facility in expressing these observations.
3. To develop power to make and read working drawings.
4. To become familiar with color.
5. To become acquainted with the old paintings.
6. To obtain a knowledge of applied design.
7. To develop the aesthetic sense.

Continued on page 99.

ART NOTES

Edited by Edith M. Shepard

The January Century contains an interesting article on "The Freer Collection of Art."

By the gift of Charles L. Freer, of Detroit, the American people receive a magnificent and valuable collection of paintings and other works of art. Mr. Freer has bequeathed to the nation a collection that he has been getting together for more than twenty years, and that is now valued at $600,000. He, furthermore, promises to raise its value to $100,000,000, and to furnish the plans and $500,000 for the erection of a gallery for its permanent instalment. The collection, however, remains under Mr. Freer's direction during his lifetime.

Mr. Freer has spent much thought and care in making his selections, purposing to form one unified and harmonious whole. Whereas he believes that large museums have their place, he thinks that small related collections, showing continuity of thought, are of more value and interest. This collection begins with Whistler's works, goes back to the paintings of the old Chinese and Japanese artists, and then returns to the paintings of our modern American artists.

Whistler, it has been thought, was strongly influenced by the art of the Japanese, but it is now stated that he never saw or knew the works of the Oriental painters, which his own most resemble. Thus he proves the continuer of their ideas, not because he imitated them, but because he saw, and felt, and interpreted as they did. Being like-natured, he could not do otherwise. In the same way Tryon, Dewing, and Thayer have continued Oriental art and ideas.

The Whistler collection numbers fifty oil paintings, forty water-colors, thirty pastels, one hundred and twenty-three sketches, over six hundred etchings, and twenty-two etched plates, about one hundred and fifty lithographs, and, lastly, the famous peacock room complete. "The

"It is the artist's lofty mission to shed light on the human soul." — *Schumann.*

last was acquired in the summer of 1904, after the death of Mr. F. R. Leyland, for whom, thirty years earlier, it had been decorated, and in the last twelve months has been perfectly reset in a stone building erected for the purpose in the rear of Mr. Freer's home. The work of replacing this remarkable creation has been carried on with the utmost success, and neither in transportation nor in resetting has it suffered the least violence. . . . The peacock has been taken as the unit of design; the walls and ceiling, which are covered with leather, are decorated respectively with conventional designs evolved from the breast feathers and eyes; the window shutters, of which there are three pairs, reaching from the floor almost to the ceiling, bear each a golden bird; and on a large panel at one end of the room two others are splendidly portrayed. 'La Princesse au Pays Porcelaine' (to create a proper environment for which, it is said, the room was decorated) is given its original place of honor, and on the delicate shelves which line the walls, and were designed for the exhibition of Mr. Leyland's porcelains, are now to be seen choice specimens of Eastern pottery. There is nothing blatant, nothing bizarre in its decoration, but instead great reticence and impressive dignity."

Among the Whistler paintings in the collection are the two nocturnes, "Battersea Reach" and "Bogna," two portraits of the artist, "The Thames in Ice," and many other notable works. One of the most interesting parts of the collection is that made up of small pictures—oils, water-colors, and pastels—"no larger than a man's hand, but with all the world in them," "perfect in detail, exquisite in color, and keenly artistic." Among these are Chelsea, Venice, and London scenes, sketches of the artist's studio, and bits of the French coast and summer seas.

Except in our own Museum of Fine Arts, Mr. Freer's collection of Oriental screens, kimonos, and paintings is nowhere rivalled in size and value outside of Japan. It begins with the eighth century, and ends with the nineteenth, and includes works by the greatest masters. Mr. Freer, in making his collection, employed utmost care and expert advice, thus producing an harmonious and delightful whole. Some of the paintings are on silk, and some on paper, and all most beautifully mounted. "It is in this particular that the modern Oriental still surpasses his brother

of the West. He knows with keenest intuition the best manner in which to present his work, the choicest way to create environment."

The modern American paintings are by Mr. Tryon, Mr. Dewing, and Mr. Thayer. Some of them have been notables in exhibitions, and others have been painted expressly for Mr. Freer, and have been sent directly to his home.

"A portrait of Charles I. by Van Dyck has been found recently at Stoneleigh Abbey. Lord Leigh had called in an expert to examine the pictures in his gallery. A large painting representing a group of flowers, rather crudely executed, excited the expert's curiosity. He expressed the opinion that the flowers were only a surface effect, and by carefully cleaning this outer coat of paint away, discovered the Van Dyck, which had probably been painted over in this way to save it from Cromwell's iconoclastic soldiers."

Plans are being made for the coming exhibition of arts and crafts at Copley Hall from February 5 to 26. The exhibition will include woodwork, pottery, metal work, stained glass, printing and engraving, ecclesiastical work, textiles, embroidery and lace, bookbinding, jewelry, and leather work.

Howard Pyle has lately completed an historical painting for the Essex County courthouse in Newark, N. J., for which he receives $6,000. The subject is the landing of the "Philip," at the mouth of Elizabeth Creek, in August, 1665.

We hear a great deal lately of Frank Brangwyn's work. Mr. Brangwyn is a young artist of high standing among English decorative painters. He has recently completed a noteworthy panel, called "Modern Commerce," for the Royal Exchange.

A series of lectures, under the auspices of the Ruskin Club, is being given in the lecture hall of the Public Library on the second and fourth Monday afternoons of the month at three o'clock. The public is cordially invited. The next two lectures will be: January 28, "Silversmithing, Ancient and Modern," by George J. Hunt, of the Museum School; and February 11, "A Talk on Architecture," by C. Howard Walker, director of the design department of the Museum School.

ALUMNI NOTES

Royal B. Farnum, Editor

"We're made so that we love
First when we see them painted, things we have passed
Perhaps a hundred times, nor cared to see;
And so they are better, painted,—better to us,
Which is the same thing. Art was given for that;
God uses us to help each other so,
Lending our minds out." —Robert Browning.

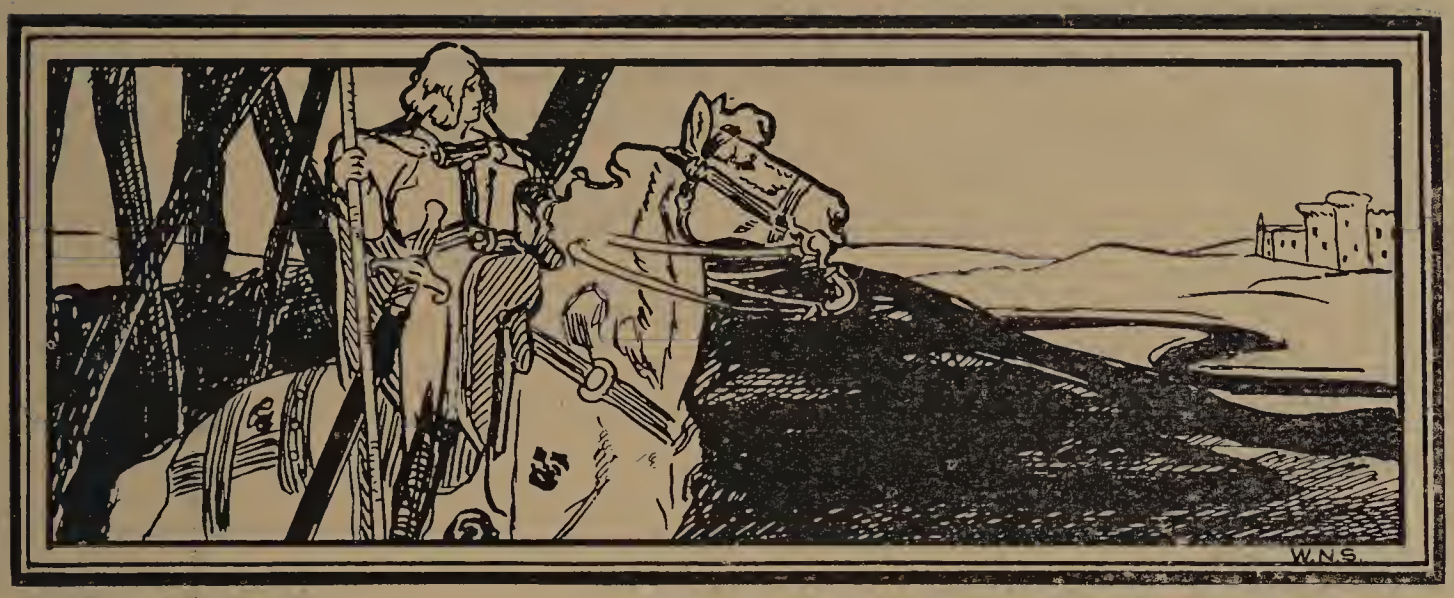
Miss Grace E. Hackett, '98, in conjunction with Miss Harriet F. Smith, '98, held an exhibition and sale of paintings, sketches, and objects in leather and metal at Braintree, Mass., December 15-17. Miss Hackett, formerly supervisor of drawing at Weymouth, is now one of the supervising teachers in Boston.

Fred H. Daniels, '95, of Springfield, Mass., is to give a course of lectures to the public of that city. The first course consists of eight illustrated talks on "Art in the Home."

The engagement is announced of Sarah Helen Larrabee, '06, to Chester Jay Underhill, of Liberty, Mo. One more to supervise beauty in the home.

It is finally decided that the Eastern Art Teachers' Association will meet at Cleveland, O. This will mean a big convention of the Western Art and Manual Training Teachers' Association and the Eastern Manual Training Teachers' Association, for all have planned to meet in that city. The convention will be held some time in May for at least three days. The new Cleveland School of Art will be thrown open to the visitors, as well as all the public schools.

C. Edwin Johnson, '06, is on the road to recovery after a very severe attack of typhoid, though he will not be able to teach for some time. A position awaits him, however, if he returns in the fall.



Youth

O Youth! so fair, erect, and free,
With clear, keen eye and heart of glee,
Stay ever with us now, we pray,
And say thou'lt never go away.

'Tis thee we crave and cherish long,
Thou source of love, of hope, of song;
Of good, of joy, of thought and aim,
That leads to glory and to fame.

The pride of Life is thine, 'tis said,
And Time's bright pathways beam ahead.
You have the strength to challenge Fate;
You'd move the world at faster rate.

Invent some ship to fly away,
Or cross the sea in half a day.
You fain would conquer lands unknown,
Or do some mighty task alone.

Perhaps 'tis music that's your fort;
You'd be the greatest at some court.
You'd set to music all sublime
The sonnets of your native clime.

And best, perhaps, of all to us,
You'd be a man with paint and brush,
To do some masterpiece so fine,
'Twould glisten down the sands of Time.

While Youth is with us now, my friends.
Let's use him well, and to our ends;
For, plead and beg as best we may,
His happy form soon glides away.

Walter Norris Stiles, '07.

attendant brought some chairs; then it proved to be a group of M. N. A. S. students improving (?) on one of the masterpieces.

Accident insurance policies for sale. Apply to "Dinky." Wares are harder than flesh and blood or even shoe leather, eh, "Dinky"?

First Heavenly Twin: "People that are dead, don't you know, come in and sit down in her studio——"

Second Heavenly Twin: "Gee! I wouldn't like to be there at the time!"

A——: "How does a dog look sitting down? . . . Won't somebody please sit down a minute?"

Potato salad—Who's the onion? A strong proposition!!!

The "telephone booth" in Mr. Hamilton's studio is in great demand. Thursday must be Legal trading stamp day, for there were no less than three in there at once.

Lost! A Christy man with violet eyes. Finder return to "Dinky" and receive reward.

Mischief, thou art afoot.—Julius Caesar.

Come in and have a float on the Marcel wave.

Look out, Harry, walls are not built in the middle of the room. How does your head feel?

Buster Brown & Co. will entertain on Wednesdays and Saturdays in this studio. "Come, Tige, get into this!"

"Look out, Heavenly Twins, you will get put out."

Who went to the swimming tank? And who went skating and fell in? It was a case of swimming on both sides.

'10

Alice H. Stephens — A. T. Hibbard

A letter came to the school directed to the president of the Freshman class. It is very evident that we must get busy and elect officers.

I wonder what class of mail matter "lemons" come under? Were there any extra charges, C—r—l?

New Year's resolutions were numerous in the Freshman studios in regard to getting busy and keeping busy the rest of the year. Very practical if executed.

"Our deeds still travel with us from afar, and what we have been makes us what we are." — *Book of Wisdom.*

Chalk serenades are frequent in Mr. Andrews' studio.

Buttimer is by all odds the Freshman cartoonist.

"Dimple Dumplings" can whistle a few. Her specialty, "I've been working on ———d," is very effective.

Miss C——d: "What's all that noise about outside?"

Miss D——d: "Oh, that's only the dismissal of the deaf and dumb school across the street."

There seems to be quite a little trouble between the portrait studio and Mr. Andrews'. We fear serious trouble soon. Already the painters "are forming their line of march," while we, the "Freshies," are singing our war songs.

Alumni Meeting

Continued from page 86.

The purpose of manual training is:—

1. To develop a sense of neatness.
2. To develop a familiarity with tools.
3. To develop manual skill.
4. To enrich and train mental faculties.
5. To provide a rational basis for the future development of a trade.
6. To prolong the school life of a student by giving him useful and interesting work.

Mr. Burnham, also a former Normal Art student, expressed in rather a concise way that we demand color and pictorial work, as well as manual training; that a child must do actual construction, and that it is the duty of the teacher to fit the studies to civilization and the present vital demands of the nation.

At the conclusion of the speaking the subject was left open for discussion. Mrs. Kettelle expressed in logical and concise form some very intelligent views and observations of the conditions and causes of the deplorable condition of art as regards the manufactories in this country.

Before the meeting closed, it was voted to have the arguments held forth printed in pamphlet form and distributed to the alumni.

Mr. Bartlett has invited the Alumni Association to meet the graduating class on the afternoon of graduation from 2.30 to 4.30 in the hall of the school.

EDITORIALS

"Happy the man, and happy he alone,
He who can call to-day his own,
He who, secure within, can say,
'To-morrow, do thy worst, for I have lived to-day.'"

—John Dryden.

1907! How quickly the year rolls by, and we are obliged to change the figures on our calendars. As a traveler reaches the summit of a hill and gazes back over the valley he has just crossed, and ahead towards his destination, so we, at the beginning of a new year, review our experiences of the last twelve months, with their joys, sorrows, triumphs, and failures, and then look into the future wondering what it has in store for us. We practically "turn over a new leaf." We set for ourselves higher ideals, hopes, and ambitions, and form many new resolutions. But how soon they are broken, and we find ourselves plodding along in the same old ruts as before. Of course we need these ideals and goals for which to strive, but *now* is the time to act; *now* is the time for us to look around to see what we can do. We may be able to lighten some one else's burden, or even find many opportunities open for ourselves.

Just another word to those who have not subscribed to the CENTRE OF VISION.

A few of you may have good intentions and are willing to buy a copy of each issue as it appears, but what we object to is the "grafters." The grafter is always borrowing his neighbor's paper or reading it over his shoulder, and seldom gives the paper his share of support. He is the severest of criticisers, too. If he is not able to purchase a copy or is not quite interested enough to do so, and still is a little curious to see it, send him to the editor, and he will gladly loan the unfortunate a copy.

If there is anything about the paper you do not like, tell us frankly, or help us with your suggestions. It is the duty of every one to support the school paper.

"If the anvil, be patient;
If the hammer, strike hard."

Each month on the day of issue the subscribers will find their copies at the CENTRE OF VISION desk in Class C. The subscription editors expect you to call for them there.

Please patronize our advertisers as much as possible, and mention the CENTRE OF VISION when doing so. You will be nothing out, and it will help us immensely.

As this is the first number in a new year, we believe that it should have a thoroughly New Year's spirit. We hope that our resolutions and advice do not all fall on stony ground.

"The Best Way to Do a Thing Is to Do It"

Of all the wise and otherwise sayings, toasts, and proverbs which to-day fill our books and newspapers and leave no phase of life untouched, there is none which contains so much common sense, straight from the shoulder, as the one quoted: "The best way to do a thing is to do it."

We who dream dreams and see visions of Nature in all her beauty are so often dissatisfied and disheartened when we see our own interpretations on canvas that we turn from them in loathing and go back to our dreams to forget our disappointment.

If this leads to renewed inspiration, it is well, but if it leads to our doing nothing, it is too often the dwindling away of our talents. We would soon become star-gazers and moonbeam-chasers, our heads in the clouds, but our feet, alas, not upon the earth. Dreams may be pleasant, but unless they are fulfilled they are mere delusions.

To have a result we must produce something definite. And no good result is possible unless all our abilities are trained to their best. Appreciation plus understanding may be the keystone, but the power of the eye to see and the hand to execute are the necessary supports.

Christopher Meddler.

S. Annette Washburn, Editor

The exchange editor of this paper sends a hearty wish to all for a very successful and happy New Year.

The different papers come in with a new spirit in their pages at this time of year. This is felt even as papers are taken off the mail rack.

The semi-annual number of the *Irving Echoes* is in hand, and is very interesting to us as a school for its point of view. It is full of originality.

Another magazine upon our table which attracts us is the *Calendar*. Both cover and reading matter are bright and seasonable.

The *Drury Academe* is always welcome, and is as creditable as welcome.

Your editorials are quite in the Christmas spirit. *Enterprise*.

The humorous bit, "The Spirit of Inquiry," in the Christmas *Volante*, is really very funny, and is well told.

The *School Bell Echoes* is a serious and desirable paper.

We recognize an old and valued friend upon opening the *High School Times*.

Legenda, you have as good a collection of interesting stories inside that cover that you still use that I have seen in a school paper for months.

The *Radius* has a neat and attractive cover and excellent reading matter. The story, "From False to True," may be appreciated for both its style and the entertainment that it furnishes.

The departments in the *Exponent* show careful and serious work.

The *Climax* is a very good little magazine. Isn't your school large enough to warrant a larger paper?

We admire the number and variety of departments in the *Andrew College Journal*.

Arts and Crafts in Copper

Send for Catalogue No. 8, showing sets of Anvils, and an article on the work by L. H. Martin.

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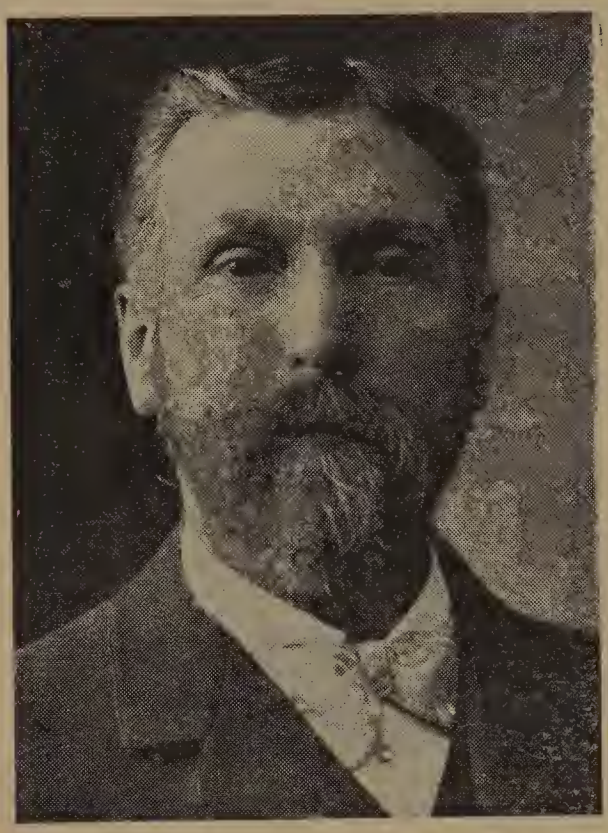

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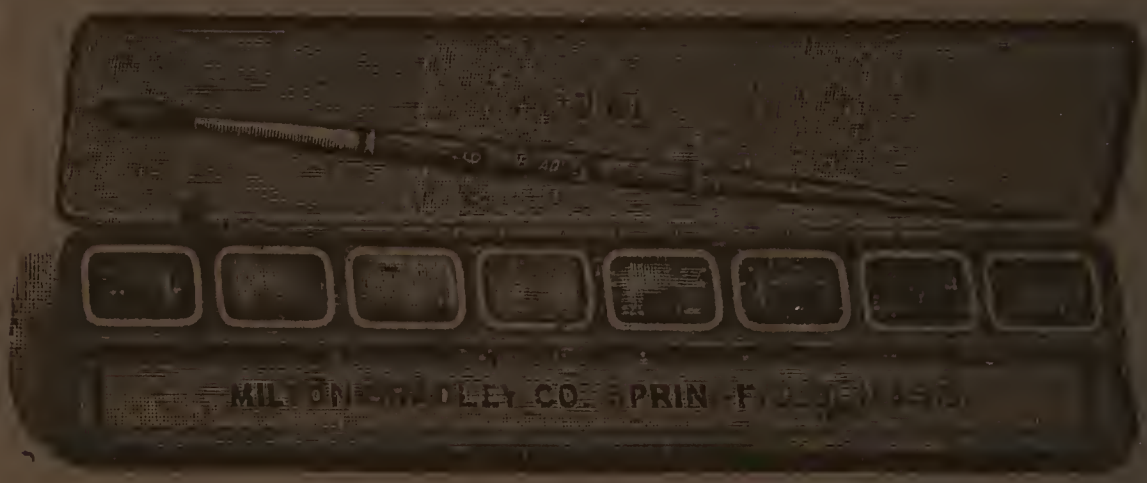

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